

THE MUSICAL WORLD.

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INTELLIGENCE,
CONNECTED WITH THE ART.

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THURSDAY, DECEMBER 1, 1842.

ALAS! for the changes and uncertainties of this world—he who wrote more solid truths than might serve to counterbalance all the frivolities and falsehoods of other people, has told us that “the world’s a stage, and all the men and women merely players”—and that life is like “a poor player, who struts and frets his hour upon the stage, and then is heard no more”—the present times seem to mock and echo back the simile, and prove its melancholy truthfulness by its counter application; for the players are shewn to be but mere men and women, and their strutting and fretting but the life of the hour. Our pen’s nib is yet unblunted, and the heart-glow yet unchilled, with which we welcomed back to his home and his throne in Covent Garden Theatre, the representative of that glorious dynasty, which, by the grace of Heaven and genius, has ruled the dramatic world for the larger part of a century, and made our generation happier, and wiser, and better, by the influence of their high art and refinement—scarcely have the old habitual play-goers had time to find their way back to the temple where Siddons and Billington, O’Neill and Stephens, Kemble, Braham, and Incledon were once the officiating priesthood—scarcely have their children had opportunity to appreciate the value of a superior intelligence and an age’s experience, in the conductor of a great national theatre—when, lo! the stern necessity of circumstances, and the unavertable fiat of Nature, rise up to thwart our hopes and expectations—to prove to us that our “entrances and exits,” are but things of circumstance, and that the brightest hour is but a brief one, and a shifting grain in the unresting sands of Time.

The wearying duties of management, and the inadequate response of the public, to the heavy cost incurred by the liberal proceedings of the season, have so wrought

upon the enfeebled health of Mr. C. Kemble, as to render it imperative, despite his undying spirit, and artistical patriotism, that he should yield to the kindly wishes of his personal friends, and retire from his proud struggle,—the exigencies of the moment, and the desirableness of continuing the season, for the sake of all parties, have induced the proprietors of the theatre to solicit and accept Mr. Burn, as his successor,—the universal regret for the former is by no means assuaged or qualified by the latter; although it is generally confessed, that so far as great activity and abundant trying experience are recommendations, the choice could hardly have been better.

Let all who value genius and worth, for their humanising influence upon mankind, as well as for the admiration of their possessor, join us in a hearty hope and prayer, that Mr. Kemble’s retreat, may be found to have been effected in time; that he may speedily return to convalescence; and that for many years to come he may enjoy the best reward of a long public life,—the caresses of his friends, the esteem of his brotherhood, and the grateful respect of the world.

And let those who wisely contemplate the certain (or, if they will, the probable) benefit, which society derives from a well regulated national theatre; its effects upon our manners, to say nothing of our morals; and its employment of a multitude of talented and industrious persons in the cultivation of life’s best jewel, mind—let all such, and we hope they will prove a legion, accept our earnest invocation to rally round the struggling company, left to wage a difficult and onerous battle upon their own responsibility, during the interregnum—for Mr. Burn does not enter upon his lesseeship till Christmas—and whose success involves, not merely their own personal interests, but the sustenance of many hundreds, parents and their families, whose sole means of life depend upon this stirring

enterprise—we trust that every fastidious feeling will be overcome by the paramount interest of the exigent moment—that those who love the drama, and especially the operatic drama, will evince their regard by frequent visits to enjoy it here; that those more indifferent may be prevailed on to patronize a laudable endeavour; and that the company may realize abundant profit and “good men’s praise,” by their chivalrous endeavour for the support of their art and the succour of their community.

To the new lessee, we sincerely wish all prosperity and triumph—the more so, as he has ever shown a dilection for the musical drama, beyond that of any of his numerous and often-changed rivals. The introducer of Malibran to the English stage, has a just claim upon the grateful remembrance of music-lovers in general; and the producer of “*Fair Rosamond*,” “*Fari-nelli*,” “*The Siege of Rochelle*,” “*The Maid of Artois*,” and other native works, to say nothing of his adaptations of “*Don Juan*,” “*Fidelio*,” “*the Zauberflote*,” and “*William Tell*,” may well inspire musicians with brighter hopes than have recently been their lot, and the musical public in general, with expectations that their wishes will be met and satisfied.

We are sure that there is abundant patronage in this vast city, for the adequate support of our two large theatres; provided they do not enter upon a fruitless rivalry of means rather than merits; and we are full of agreeable forebodings, that the new year will be productive of solid and continuous success to both, and to the arts and artists dependent on them.

C.
BRITISH MUSICIANS.—The fifth conversation will take place on Saturday evening, at No. 23, Berners Street, where several new pieces, the composition of the members, will be submitted.

AN HISTORICAL SKETCH OF THE PROGRESS OF DRAMATIC MUSIC IN ENGLAND,

FROM THE EARLIEST TIME TO THE DEATH OF
PURCELL, ANNO DOMINI, 1695.

By EDWARD F. RIMBAULT, F.S.A., & C.

The following curious and interesting paper forms the introduction to the Musical Antiquarian Society's recent republication of Purcell's "Bonduca," and is reprinted here by the express permission of its zealous editor and author.

The earliest dramatic productions of this country are the Miracle Plays, improperly termed Mysteries, founded upon the Old and New Testaments, the Apocryphal Gospels, and the Lives of Saints and Martyrs.

One of the first notices of the introduction of vocal part music into these performances occurs in a Miracle-play on the *Adoration of the Shepherds*. It forms one of the Towneley collection, supposed to have belonged to Widkirk Abbey before the suppression of the monasteries, the MS. of which appears to have been written about the reign of Henry VI. Although written on a religious subject, it is literally a farce, and was probably intended to diversify the performances,—the others of the series being of a very dull and monotonous character. In the course of the play three shepherds are interrupted when about to sing a song, one having agreed to take "the tenory," the second "the tryble so hye," and the third "the meyne."

Another curious instance of the introduction of Vocal Music into performances of this nature occurs in a Moral-play entitled, *Mind, Will, and Understanding*. It was written in the reign of Henry VI., and must have been represented at considerable cost; for besides the rich dresses of the speaking characters, eighteen mutes are introduced, all differently disguised, for the purpose of producing bustle and variety. A song in parts, by the three principal characters, is thus introduced:—

Mynde.—I rejoyce of this; now let us synge.
Undyratondyng.—Aude yff I spare, evell joy me

Wyll.—Have at you I; lo, I have a sprynge;
Lust makyth me wondyr wyld.

Mynde.—A tenour to you both I brynge.
Undyratondyng.—And I a mene for any kynge.

Wyll.—And but a trebut I out wrynge,
The devell hym spede that myrthe exyled."

The stage direction is "Et Cantent," ("and let them sing,") but the words of their song are not given. In another part of the same play, upon the exit of the three characters, the stage direction is, "Here they go out, and in the goyng the soule synghyth in the most lamentabull wyse with drawte notes, as yt ys songyn in the passyon wyke;" in allusion probably to the prolonged manner of the notes of psalms at that season.

Numerous other instances of the introduction of vocal music in parts in the MS.

Miracle and Moral-plays might be adduced, but the compositions have long since perished.

One of the most singular, as well as the earliest printed Moral-plays, upon subjects of a more general nature, is, "A new interlude and a mery of the nature of the iij elements," the whole scheme of which is an endeavour by Nature-naturate and Experience, assisted by Studious Desire, to bring Humanity to a conviction of the necessity of studying philosophy and the sciences. The only known copy of this Interlude is in the Garrick Collection, and that is unfortunately imperfect. Dr. Dibdin inserts it among the works from John Rastell's press, and in a MS. note at the beginning of the copy it is further asserted to have been printed by him in 1519.* This piece is particularly deserving of notice, as containing the earliest specimen of English Dramatic Music in existence—a Song in three parts to words beginning—

"Tyme to pas with goodly sport
Our spryte to revye and comfort."

The music to this song, as might be expected at this early period, is not now calculated to express the feelings it was then intended to convey. The musical compositions of the fifteenth, and early part of the sixteenth century, whether sacred or secular, always partook of the same dull monotony of character. Music had not yet freed herself from the cloistered cell of the monastery where she had hitherto been, almost exclusively, fostered and encouraged. The art of expressing the sense of words by musical sounds was yet unknown. It was reserved for after times to bring Music, especially Dramatic Music, to that accordance and unity of expression with the words, without which music and poetry should never be joined together.

The Pageants performed at Coventry in the early part of the sixteenth century had their songs in parts, and three of them, sung in the *Sheurmen and Taylors Pageant*, on the subject of the Birth of Christ, and Offering of the Magi, with the Flight into Egypt, and the Murder of the Innocents, are still preserved, and printed in Mr.

* In the course of the interlude there is a curious allusion to the discovery of America "within this xx yere." Dr. Dibdin and others have supposed from hence that this was written about 1510, as Columbus discovered the West Indies in 1492; but the author says nothing of Columbus, and does not seem to have known of his existence, attributing the finding of America to Americus Vesputius, who did not sail from Cadiz until 1497. This would fix the date of writing the piece about the year 1517, two years before it is supposed to have been printed, which seems more probable. See Collier's *History of Dramatic Poetry*, ii. 319.

† This is the earliest specimen of music printed in score, and with bars, that has hitherto been discovered. It has been reprinted, without any notice of its curiosity, in *Musica Antiqua*, Edited by J. Stafford Smith.

Sharp's learned *Dissertation on the Coventry Mysteries*.

At a shortly subsequent period we find John Redford, Organist and Almoner of St. Paul's, contributing both the Dramatic and Musical parts of a Moral-play entitled, *The Play of Wyt and Science*. Four of the characters, Fame, Riches, Worship, and Favour are introduced to sing a song, and are dismissed to the world from whence they came by Science, who disregards them. The Music to this Song is not preserved, and the Play is only known to exist in MS.

Contemporary with John Redford, both as a Musician and Dramatist, was old John Heywood.

Heywood's Dramatic productions almost form a class of themselves: they are neither Miracle-plays nor Moral-plays, but what may be properly and strictly termed Interludes. He was originally a singer and a "player on the Virginals," in the Court of Henry VIII., and, we may naturally conclude, contributed to the Musical as well as the Dramatic entertainments of the Theatre. One composition only of Heywood's has descended to us,—a Song beginning,—*"What hart can thinke or tongue expresse,"* preserved in MS. Sloane 4900.

Heywood's ready wit and skill in vocal and instrumental Music rendered him a great favourite with Henry VIII. and Sir Thomas More, and by the latter he was introduced to the notice of the Princess Mary, by whom he was especially patronized, rather, says Puttenham, "for the mirth and quickness of conceit, than good learning that was in him." In the Book of Payments of Henry VIII., 1538—1544, is a quarterly allowance of 50s. to "John Heywood, player on the Virginals;" and in the Household Book of the Princess Elizabeth, in 1553, a gratuity of 30s. to him. A full-length portrait is prefixed to his work called, "The Parable of the Spider and the Fly," by which the curious may be gratified. On the accession of Elizabeth he left England, and retired to Mechlin in Brabant, where he died in 1565, leaving several children, of whom Jasper Heywood subsequently distinguished himself as an author.

John Bale, afterwards Bishop of Ossory, the author of many remarkable dramatic productions in connexion with the progress of the Reformation, informs us, in a little volume entitled *The Vocaycon of Johan Bale*, that, at Kilkenny, on the 20th day of August, 1553,—*"the yonge men in the forenooe played a tragedy of God's Promises in the Old Lawe, at the Market Crosse, with Organs plaine and songes very aptely."* This is the first instance I have met with of the vocal music being accompanied, though in all probability the use of instruments as an accompaniment to the voice was common in dramatic entertainments long before.

In another of Bale's works, *A Comedy concernyng the Lawes of Nature, Moyses, and Christ*, 1562, we find mention of "a Song upon Benedictus;" and each act is stated to conclude with music.

Theatrical performances, without doubt, from the most remote date, were varied and enlivened by the introduction of instrumental music. In the old Miracle-plays the playing of minstrels is frequently mentioned, and the horn, pipe, tabret, and flute are spoken of as the instruments they used. At the end of the prologue to the Miracle-play called *Childermas Day*, 1512, the minstrels are requested to "do their diligence;" and the same expression is again employed at the end of the performance, with the addition of being required either to dance or to play a dance for the company.

"Also, ye minstrelles, doth your diligens,
Afore our deperting geve us a daunce."

The mention of music, or minstrelsy, as an accompaniment of the Moral Plays, is not very frequent, although songs are often introduced in them.*

In *Gammer Gurton's Needle*, 1566, the second regular comedy in our language, we have the following instructions to the musicians, at the end of the second act:—

"Into the town will I, my friendes to visit there,
And hither straight again to see the end of this
gere;

In the mean time, fellowes, pype up your fiddles:
I say take them,

And let your friends hear such mirth as ye can
make them."

In Gascayne's *Jocasta*, 1566, each act is preceded by a dumb show, accompanied by appropriate music of "viols, cythren, bandores, flutes, cornets, trumpets, drums, fifes, and stillpipes." In the comedy of *The Two Italian Gentlemen*, by Anthony Munday of ballad-writing notoriety, (printed about 1584), the different kinds of music to be played after each act are mentioned, whether "a pleasant galliard," "a solemn dump," or "a pleasant Allemayne." Marston is very particular in his *Sophonisba*, 1606, in pointing out the instruments to be played during the four intervals of the acts:—"the cornets and organs playing loud full music," for Act i.; "organs mixed with recorders," for Act ii.; "organs, viols, and voices," for Act iii.; and "a base lute and a treble viol," for Act iv. In the course of Act v. he introduces a novel species of harmony, for we are told that "infernal music plays softly." Fiddles, flutes, and hautboys are mentioned by other dramatists as instruments then in use at the theatres. Nabbes, in the prologue to his *Hannibal and Scipio*, 1637, alludes

to the same species of music. For further information, See Collier's "Annals of the Stage, and History of English Dramatic Poetry," 3 vols. 8vo, 1831, a work to which I have been much indebted in the early part of this essay.

at the same time to the change of the place of action, and to the performance of instruments between the acts:—

"The place is sometimes changed too with the scene,

Which is translated as the music plays
Betwixt the acts."

(To be continued.)

ROYAL ACADEMY OF MUSIC.

We recommend to the attention of heads of families, and young musical aspirants, the perusal of the advertisement of this institution, which appeared in our last number; by which it will be seen that two kings scholarships, one for male and the other for female candidates, are to be awarded to the successful competitors on the 22nd of the present month—these scholarships afford a gratuitous instruction for two years to students evincing a decided talent and bias for the art—in addition to which, encouragement is offered to candidates possessing any qualification as performers on orchestral instruments; it being an object of the noble directors to revive the academy orchestra, once so highly creditable to the institution. An erroneous impression seems to prevail, that great theoretic knowledge is essential for such as compete for these advantages; but the possession of general musical ability and genius is always preferred by the committee of professors, to whom the election is confided.

HANDELIAN SOCIETY.

A society is in progress of formation, for the publication of the works of this mighty master in score, and carefully collated with the original MSS., so far as they are attainable, and with the most accredited copies in other cases; so as to furnish us with an edition, that has long been desired, free from the errors, perversions, and capricious alterations of previous editors, and every way worthy of Handel, the country, and the age. It is proposed, that several of the most competent musicians shall undertake, each, the editing and revision of a separate work, and their individual labours shall have the sanction of a council, upon whose knowledge and love of the art the subscribers and the public may confidently rely. We shall take the earliest opportunity of acquainting our readers of the advance of this very laudable proposal. The Society will consist of a large number of members, at a small annual subscription, and the works will be produced in a style of correctness and superiority, equal to those of the Musical Antiquarian Society. Several of the most eminent musical men have formed themselves into a provisional committee for the furtherance of the pro-

ject, which cannot fail to interest all lovers of Handel, and of the highest order of music.

SOCIETY OF BRITISH MUSICIANS.

THE half-yearly general meeting of the members took place on Thursday last, at their rooms in Berners Street, and was more than usually well attended.

In their report, the Committee referred with much pleasure and satisfaction to the success that had attended the evening meetings of the Society, inasmuch as they had been the means of introducing the members to a more intimate acquaintance with each other, and had also drawn public attention to the Society; and had afforded opportunity for the performance of the works of twelve members of the Society, and the employment of twenty-seven. The announcement that the Committee proposed continuing these meetings, was received with much applause.

In reference to the library, the Committee announced a considerable increase in the number of works; and that the catalogue, which had been a work occupying much time, and considerable labour, was in the hands of the printer, and would be ready for delivery to the members in about a fortnight.

The remainder of the report was merely a detail of past proceedings of no interest, but to the members, further than the statement, that another trial of new works will take place early in December. The following persons were elected members:—Mr. A. Ferrari, vocalist—Mr. G. Cooper, jun.—Mr. J. D. Loder, violin—Mr. W. Keating, oboe—Mr. W. Davis, trumpet—Mr. J. W. Thirlwall, violin—Mr. F. Cox, vocalist—Mr. H. Griesbach, violin—Mr. C. A. Patey, violin—Mr. S. Smith, violin—Mr. E. Payton, violin.

The following were elected associates:—Miss H. Groom, Miss Adela Merlet, Miss Bassano, Mr. A. R. Reinagle, Mrs. Charles Harper, Mr. J. Harding, Miss Rainforth, Miss Dorrell.

At the conclusion of the regular business of the meeting, a very interesting ceremonial took place, in the presentation of a piece of plate to Mr. Erat, the Society's kind and zealous treasurer; to whom the members, individually, and the Society as a body, owe a large debt of gratitude for the great service rendered by him, in the foundation and continuance of this valuable institution.

The plate, which was a very handsome silver salver, weighing fifty ounces, in a neat mahogany case, was presented to Mr. James Erat, by Mr. James Calkin, as chair-

man of the meeting, who, in a very neat speech, recapitulated the numerous obligations the Society was under to Mr. Erat, and which was replied to by that gentleman. The inscription was as follows:

"Nov. 24. 1842. Presented by the Society of British Musicians, to their Honorary Treasurer, James Erat, Esq., as a mark of respect, and in token of the high estimation in which his uniform kindness and unwearied exertions to promote the best interests of the Society, are held by the members."

The usual votes were passed, and the meeting separated, in mutual fellowship and satisfaction.

CORRESPONDENCE.

DEGREES IN MUSIC.

To the Editor of the Musical World.

SIR.—Observing in your last number a short notice respecting the antiquity of musical degrees, I send herewith, a more detailed account of their establishment in the University of Oxford, in hopes it may prove acceptable to your readers. It is extracted from Antony à Wood's History and Antiquities of the University.

I am, Sir, your obedient Servant.
MERTONENSIS.
Oxford, Nov. 26th, 1842.

"To these schools of Grammar might be added those of music, which without doubt we have had in several places of the University before that, which I shall mention among the Schools of Arts, was built for that faculty. For if divers persons did proceed, or were famous in it, it must needs follow that schools were appointed for them, or else that they hired them. Simon de Tunstede or Tunstude was eminent in that faculty, in the reign of Edw. III. Also Thomas de Tewkesbury, of the Guardianship of Bristol, wrote a book of music, intitled 'Quatuor Principalia Musice sive de principiis artis Musice,' published at Oxford, A.D. 1351. Further also one John Atkins, who became Fellow of Merton College A.D. 1467, is styled in the album of the Fellows of that house 'Nobilis Musicus,' having been accounted in his time very famous for that faculty, and especially for the public exercises he performed therein in the University.

"The exercise that was done for the taking of a degree or degrees in it, was the reading of the music books of Boetius, as in the Registers of the Acts of Congregation. It appears Richard Ede, a canon regular in the latter end of Henry VII., and a student also in that faculty ten years, supplicated that the reading of any of the music books of Boetius, might, notwithstanding any statute to the contrary, be sufficient for the taking the degree of Bachelor in Music; which desire of his was granted with this condition, that before the day of his admission, he should compose a mass with an Antiphona, to be solemnly sung before the University, on the day of his admission. In the year 1518, one John Charde, a scholar of music, supplicated in the congregation, that whereas he had been a student in the faculty of music sixteen years, and had composed a Mass, and an Antiphona of five parts, that he be admitted to the reading of any of the music books of Boetius: granted, with this condition, that he should give the same Mass and Antiphona, into

the hands of the Proctors, and that he compose another Mass, of five parts, on "Kyrie rex Splendens."

"The parts that our musicians commonly composed before the reign of Henry VIII. were not above two, but that king being so admirable a musician, (as it is reported,) that he could not only sing his part sure, but compose a service of four, five, or six parts, the mode of composition of so many parts was then frequently used. Notwithstanding John Charde, above-mentioned, is the first that occurs in our registers that composed so many. The degrees in this faculty were but equal to those of grammar, rhetoric, and poetry, being all accounted the most inferior in the University, and a master professor, or doctor of them, was and is but equal with a bachelaur of arts: the reason, because he or they applied themselves to, or studied but one art."

The above curious details will doubtless be interesting to your readers; we therefore thank our correspondent for any information which by revealing the past, may enlighten the future, and assist to bring our very few musical institutions into better repute and larger utility.

Ed. M. W.

CATHEDRAL CHOIRS.

To the Editor of the Musical World.

MR. EDITOR.—Mr. Rimbault's assertion in your last number, "that the choirs of St. Pauls and the Chapel Royal, are at the present moment, lamentable specimens of the utter neglect into which the musical portions of our cathedral establishments are fallen," was fully verified on Sunday afternoon last at St. Paul's Cathedral, by the miserable manner in which the treble part of the verses in Purcell's Anthem, "O give thanks," was mangled by the second boy of the choir who tried to sing it, which he did, out of time, and still more out of tune, with the addition of taking wrong notes altogether, in parts of the anthem.

Why does Mr. Hawes suffer these failures to take place by giving a junior boy a part utterly beyond his reach, when he has the first boy, who, with a keen ear, and a good voice, knows very well how to employ it. Apologizing for this intrusion on your time, and space,

I remain, Mr. Editor, Yours, &c.

November 22, 1842.

JUSTITIA.

The notorious slovenliness of the metropolitan cathedral choirs, is a crying sin, alike against music and the sacred office. The choristers we know, are ill paid and little respected; but there is an apostulate in art as well as religion, and to that unflinching duty they are, more than ever, called, by the awakening musical feeling of the times; we implore them to example the numerous parochial and sectarian choirs now springing up around them, by selections and execution worthy of the holy place, and in accordance with the intelligence of the times.

Ed. M. W.

THE SERPENT AND THE OPHECLEIDE.

To the Editor of the Musical World.

SIR.—In the Musical World, published on the 3rd June, 1841, (No. 179, New Series,) a correspondent,

after mentioning some improvement by Mr. Key, of Charing Cross, expresses a hope, "that the *quality of tone* of the SERPENT may, hereafter be available in the orchestre." I am glad to perceive that your correspondent's hope has been accomplished, by the introduction of the serpent into the splendid band of the *Classical Concerts* of the present season; and it is to be hoped it will long retain its proper place in the modern orchestre. It may be satisfactory to state, that the serpent was employed at the recent *Worcester Festival*, Mr. Battey being the performer, whose name I also see in the list of performers at the Exeter Hall meeting. Mr. André, (unquestionably the *first serpent-player*) appears to have been *originally* engaged for the *Classical Concerts*, but by some reason or other was prevented attending, probably his belonging to her Majesty's private band may be the cause. Mr. Standen, of the Coldstream Guards, no mean performer, was substituted in his stead.

The serpent being the *most mellow* in tone, it *amalgamates*, or *blends better* with reed instruments than the ophecleide; and, consequently, without disparagement of the ophecleide, which is eminently useful in *brass bands*, or in a *large orchestre*, there can be no question of the superiority of the serpent (now that its imperfections have been corrected,) where only *one instrument* is employed, but in *large orchestres both instruments* may be used with effect.

Yours respectfully,

C. S.

Paddington Nov. 28, 1842.

We rejoice in the more frequent use of the serpent, and should really exult, if the ophecleide were exiled to the park and the Lord Mayor's show for ever. In the open air, cannons and tiger howlings are endurable—at a respectful distance—but who would encourage them in their music-rooms? Our correspondent thinks the ophecleide may be used with effect in an orchestre—doubtless—an effect of insufferable annoyance to all reasonable ears and nerves.

Ed. M. W.

OBITUARY.

MR. HUNT, LATE ORGANIST OF HEREFORD CATHEDRAL.

THIS amiable and talented artist expired at his residence in Hereford, on Thursday, Nov. 17th, 1842, in the thirty-seventh year of his age. On the previous Thursday, as Mr. Hunt was leaving the college, and proceeding at a quick pace along the cloisters, to preside at Mrs. W. Loder's concert, he stumbled over a tureen and a number of dishes and plates lying on a handbarrow, which had been most carelessly and culpably left there in the dark. Such was the violence of his fall, that, besides two or three smaller cuts about the hand, and bruises in other parts of the body, he received a deep wound in the front of the arm, a little above the wrist, from a piece of a broken dish; several tendons were divided, and numerous small blood vessels, from which considerable hemorrhage took place. Surgical assistance was promptly procured, and Mr. Hunt went on well until Saturday evening, when some febrile

excitement began to exhibit itself, and, spite of the unremitting attention of his medical friends, he expired in the night of Thursday the 17th, to the consternation and regret of a very large circle of pupils and friends. In his profession he was highly esteemed; and those persons who had been fortunate enough to receive his instructions, were always impressed by a strong feeling of regard. Mr. Hunt was born 30th December, 1806, at Marnhull, in Dorsetshire. He was for many years pupil of the talented Mr. Corfe, organist of Salisbury cathedral, where he distinguished himself for that musical talent which is too well-known and highly appreciated to need further eulogy.

On Sunday evening, the 20th, Mr. Hunt's nephew, an amiable youth, who was a chorister in the cathedral, and was under his uncle's tuition and adoption, died from the effects of the shock which his relative's death had occasioned to his sensitive frame; and the two bodies were consigned to the same tomb.

MUSICAL INTELLIGENCE.

Metropolitan.

SACRED HARMONIC SOCIETY.

On Friday night, Exeter Hall was crowded even more than usually,—the attraction being a miscellaneous selection from the works of Handel, Mozart, and Hummel, together with the new version of Beethoven's "Mount of Olives," denominated "Engedi," Handel's *Jubilate Deo*, composed in the year 1713, for the peace of Utrecht, was executed in fine style. The chorusses were faultless; the duet, "Be ye sure that the Lord he is God," (Miss Dolby and Mr. Phillips,) and the trio, "For the Lord is gracious," (Miss Dolby, Mr. Young, and Mr. Phillips,) equally unassailable. We cannot say that this *Jubilate* is by any means one of Handel's happiest inspirations, but, nevertheless, it contains many striking points, which we are not sorry to hear occasionally. Mozart's *Motet "Splendete deus,"* is a composition much more to our liking,—a flood of impressive grandeur, from beginning to end—it was superbly given by Misses Birch and Dolby, and Mr. Phillips; efficiently assisted both by hand and chorus. Miss Dolby, in the recit. and air, from "Susannah," "If guiltless blood," drew down a general and enthusiastic encore, in which we heartily concurred; a more impressive and unaffected example of sacred singing we have not for a long time heard. This is not one of the most imposing of Handel's songs,—it is an ingenious development of a sentiment which borders on the commonplace, requiring consummate tact in the singer, in order to steer clear of the shoals and breakers of vulgarity. As a song for display,

however, painting as it does, two uttermost extremes of feeling; it assuredly ranks high, and the singer, by the perfect command she evinced in two opposite styles,—the energetic and the solemn,—won us, for this once, into an absolute liking of a composition, that we never before could altogether relish. Hummel's *Graduate*, which succeeded Miss Dolby's song, is clever and ingenious, but somewhat dry,—it, and the selection from "Belshazzar," coming next in rotation, (by Mr. Phillips, and chorus,) were admirably rendered.

The second part was entirely devoted to the new version of Beethoven's "Mount of Olives,"—the solo parts of which were sustained by Miss Birch, Mr. Hobbs, and Mr. Phillips. Our antipathy to this new version is too strongly rooted, to be easily removed. We cannot, for the life of us, see any connexion between Beethoven's music and the interpolated text.—The magnificent recitative of "John the Baptist," is perfectly absurd in connexion with the present words,—the absolutely thrilling interest of the original is entirely lost. What similitude is there between the following, for example?

In thunder,
An angel voice I hear, our master calling.
(*Mount of Olives.*)

Oh, Father!
Hear and grant thy servant's prayer.
(*Engedi.*)

And this is at one of the finest passages in the recitative,—which, by so unmeaning an alliance to a wholly irrelevant text, is transmogrified from sublimity into bombast.—In the air too, observe the utter dissimilitude between the two versions:—

See! what strange unwonted terror,
His affrighted bosom fills.
(*Mount of Olives.*)

Oh! my heart is sore within me,
And my spirit faints away.
(*Engedi.*)

How can the same music possibly describe one and the other of these?

These are not the only, though they may be the most striking, instances of such preposterous non-resemblance between the two versions,—and moreover, what is of most consequence, the entire feeling of "Engedi," differs from that which induced the composition of the "Mount of Olives."—The preface of the concoctor of this sad specimen of mistaken taste, is, as we take it, little but an ingenious piece of sophistry,—we have no patience for such ultra fastidiousness,—which, to our notion, is profanity out-profaned. Poor Beethoven; how stone-like must have been the hearts of those who could thus travesty the sublime out-pourings of thy transcendent genius?

The performance, throughout, was admirable;—on the part of the chorus at

least,—the band was not so much at home, as one or two future performances will make it. Of the soloists, Miss Birch and Mr. Phillips were all that could be desired. Mr. Hobbs, far short of such perfection, but in better voice than is usual with him. The reception of this great work was triumphant.

Dr. Hudson, the ingenious patcher up of this said new version, prefaces his book with the following:—

"The author of the words of the sacred drama now submitted to the British public under the title of 'Engedi,' had long regretted that the music of Beethoven's noble oratorio 'Christus am Oelberge,' appeared to be for ever excluded (as a whole) from public performance, by the objectionable nature of the German libretto; and, having seen that every attempt hitherto made to modify the original subject had failed to produce the desired effect, he has been induced by the consideration of the analogies of the sacred history, to make the following attempt to adapt the musical ideas of the immortal Beethoven, to the facts of Saul's persecution of David."

We may, perhaps, be permitted to inquire, where Dr. Hudson has hidden himself, and how he has caulked up his ears, during the last five-and-twenty years? knowing, as every one else does, that "the Mount of Olives" has been performed continually, and in almost every county of England, as well as every city of Europe, ever since its production in London, in 1815 (we think.) Dr. Hudson, and the Sacred Harmonic Society will, we hope, excuse our commending them to the serious consideration of the wise old proverb—"let well alone"—and speedily give us a repetition of Beethoven's magnificent work, with the words to which we have been accustomed, and which really convey the sense and feeling of the music. No human being, nor any class of human beings, can cherish a more profound reverence for things sacred and holy, than ourselves; and such we deem the divine inspirations of genius unquestionably to be—we therefore feel, that any attempt to improve them, (as the phrase is,) by bringing them to the level of our own perceptions of propriety, is either an evidence of the most ignorant cant, or of less pardonable presumptuous profanity. Luckily, "the Mount of Olives" will outlive its assailers, and their puerile endeavours to qualify the sunshine that belongs to, and will blaze about it for ever.

COVENT GARDEN THEATRE.

An entire revolution, without any sanguinary, though with sufficient mortifying consequences, has taken place in this great establishment during the past week. The usually dullest part of the year, has brought additional cares upon the management;

and the health of Mr. Charles Kemble, rendered delicate by his sufferings a year or two since, has sunk under the fatigues and anxieties of his vocation—so alarmingly, indeed, as to render it imperative on him to resign. Mr. Bartley assembled the company in the green-room, on Thursday night, and stated the fact, amidst universal consternation. Mr. Bunn was immediately in communication with the proprietors, and finally accepted a lease of the theatre, to commence on the 26th of this present month. The company addressed Miss Kemble, who responded by Mr. Butler, that "she would cheerfully lend her assistance to keep open the house—that she would share with the rest of the company whatever the receipts might prove—that she would be the last at the treasury door—and that if there were no proceeds, she would contentedly perform for nothing." This announcement was received with a hearty and invigorating cheer, and the company then entered into arrangements to carry on the business of the theatre till Christmas, under the volunteer management of the future lessee.

The "Tempest," on Monday, produced a receipt which was sufficient to inspire confidence in the strugglers, and "Semi-ramide," on Tuesday, in which Miss Kemble re-appeared after her week's *relache*, drew a tumultuous audience, including many of the principle fashionable parties now in London. The performance was throughout, a splendid one, and elicited loud and well-merited applause. Miss Kemble, Mrs. Shaw, and Mr. Giubelei were in excellent voice, and received the honour of a personal tribute, by their recall at the fall of the curtain. Mr. G. Horneastle took the part of Oro, in the absence of Mr. Leffler, and acquitted himself in a very artist-like manner.

"Masaniello" was produced last night, with good success; and we hope we may safely congratulate the enterprize as a triumphant and satisfactory one to all parties—the company and the public.

CHORAL HARMONISTS.

The first meeting of this Society took place on Monday last, at the London Tavern. The selection consisted of—

The Coronation Anthem, (*Handel*)—Duett, "Here shall soft charity," (*Dr. Boyce*)—Motet, "Laude Pueri," (*Mendelssohn*)—Mass, No. 2., (*Haydn*)—Madrigal, "Sweet honey sucking bees," (*Wilbye*)—Overture, (*A. Romberg*)—Autumn and Winter, "Seasons," (*Haydn*).

The vocalists were:—

Miss Bassano, Miss Dolby, Messrs. Bennett and Novello—Conductor, Mr. Lucas—Leader, Mr. Dando—Organ, Mr. Cooper.

The chorus consisted of about sixty

voices. It was Miss Bassano's first appearance at this Society, and her performance gave great satisfaction. Miss Dolby sang the air, "A Wealthy Lord," and the cavatina, "Light and Life," with great feeling; the latter of which was encored.

The accompaniment of the band was very so so;—the second violins were frightened at Haydn's Recitative, "Ere yet the orient sun," and, one and all, left off playing. We should advise the committee not to leave these amateurs without a professional leader. The chorus was excellent.

Foreign.

PARIS.

(From our own Correspondent.)

As I promised you, I now forward you the remaining results of the examination at the *Conservatoire*; which re-commenced on the 7th, and terminated on the 10th inst.

The first prize for singing was awarded to Mesdilles Osselin and Vauchelet, pupils of Madame Damoreau and M. Banderali; the 2nd, to Mesdilles Rouvroy and Mondu Taigny, pupils of M. Bordogni—No. 1st prize to male students—2nd, to Lafage and Gassier, pupils of Messrs. Henry and Banderali. *Violoncello*: 1st prize to Marx; 2nd, to Jacquard and Laussel, pupils of Messrs. Vasin and Norblin. *Violin*: 1st prize, to Dancla; 2nd, to Maturin and Boulart, pupils of the late M. Baillot.

Comic Opera: 1st prize, to Madlle Lavoye; 2nd, to M. Giraut and Mesdilles Rouvroy, Messrs. Gassier and Chais, pupils of M. Maurin. *Serious Opera*: no 1st prize; 2nd, Mesdilles Sarah Felix, and Atala Beauchene, and M. Gassier, pupils of M. Levasseur.

The examination is thought to have been the most satisfactory that has occurred for several years; particularly in the class of violinists, many of the pupils having evinced extraordinary talent and fine musical intelligence. The prizes will be delivered in the course of the ensuing month.

A new opera, by Dietsch, the chorus master at the *Academie Royale*, has obtained great success. It is entitled "Le Vaisseau Fantome," and is founded partly on Scott's "Pirate," and partly on Capt. Marryatt's novel; it is very well acted, and, as usual at this establishment, excellently put upon the stage. Halevy's Charles VI. is in rehearsal. Auber's new comic opera will appear in the middle of next month, and Balfe's in January. Lablache is recovered, and has contributed to the success of Donizetti's "Linda di Chamouni," produced on the 17, at the Italian house. Dr. Liszt has been appointed chapel master to the Duke of Saxe Weimar, and as well as Rubini, has received two or three decorations from German princes.

A subscription has been opened, to raise a monument to the lamented Baillot, to which several of the highest members of the aristocracy of art have contributed. The Institute have elected Onslow to the membership vacant by the death of Cherubini. The Government has appointed M. Hubert Director of the national singing schools of Paris, as successor to Wilhelm, whom he formerly assisted. "Linda di Chamouni" is the 76th opera of Donizetti, and from its great success here, will assuredly have a place in the scheme of Her Majesty's theatre for next season.

Hôtel de l'Isle d'Albon,
Rue St. Thomas du Louvre,
Nov. 26me, 1842.

Miscellaneous.

ISLINGTON LITERARY AND SCIENTIFIC INSTITUTION.—The first concert of the season

takes place on Monday next, for which the committee have engaged Miss Birch, Miss Dolby, Mr. Manvers, and Mr. W. H. Weiss; also Messrs. Willy, Lazarus, H. Hill, Keating, C. Severn, E. Perry, Hancock, C. Keating, Jarrett, Calcott, &c. Mr. Willy is engaged to lead the series.

CHORAL AND INSTRUMENTAL CONCERTS.—Spohr's new Oratorio, "The Fall of Babylon," which was to have been produced (for the first time in London) at the St. James's Theatre last week, is unavoidably postponed until after Christmas, in consequence of the orchestral and choral parts being sent down to Manchester, where it will be produced immediately, under the direction of Professor Taylor. We have authority to state, that notwithstanding the loss sustained by the few "musical men," whose praiseworthy conduct demands our especial notice, in endeavouring to establish a series of first-rate concerts in the winter season, upon such terms as would enable all grades of society to enjoy them—they fully intend fixing the earliest opportunity for the performance of this great work, which was so highly successful at the last Norwich festival.

IMPROVED PIANOFORTES.—We recommend the lovers of the pianoforte, and the admirers of mechanical ingenuity to inspect the singular alterations and improvements, effected by M. Pape, who has succeeded in producing instruments of extraordinary power and mellifluous tone, in a much smaller size than has hitherto been accomplished; and has re-modelled and refashioned them, so as to become most elegant embellishments of the costliest drawing-room or boudoir. M. Pape's patent grands are of eight octaves, and are nearly two feet shorter than the usual dimensions—his grand squares are tricords, and of unusual fullness of tone—besides these, he has instruments shaped like tables, and one in the form of a console, less than the piccolo, and far more handsome and brilliant. The whole are of the most finished workmanship, both interior and exterior, and richly merit the several prizes awarded to the ingenious inventor by the National Institute of France, on the recommendation of Cherubini, Boieldieu, Paer, and Auber. M. Pape has also been decorated with the grand cross of the Legion of Honour—he is a Hanoverian by birth, and previous to the peace of 1814; was a manufacturer in London, since when he has resided in Paris, where his pianos have long been in great request. M. Pape's warehouse is in Bond Street; the table instruments, which especially combine the *utile* and *dulce*, may also be seen at Willis's, Lower Grovesnor Street.

MISS GRANT.—This agreeable vocalist, late of Covent Garden Theatre, has lately been attached to the company of the thea-

tre at Newcastle, now under the management of Mr. H. Hall, of the Strand, London. The reception of Miss Grant has been enthusiastic, beyond any precedent, her songs have been encored nightly, and the Newcastle papers pay a high and just compliment to her merits, both as a singer and actress.

COVENT GARDEN THEATRE.—We are informed Staudigl is likely to join the company at this theatre immediately after Christmas. Mr. Balfé's opera, composed to Mr. Bunn's libretto, which was to have been brought out at Drury Lane, three or four years ago, will be the earliest musical production—in answer to Mr. Hughes, the leader of the orchestra, who applied to the new lessee on behalf of the members of the band, Mr. Bunn declared his intention, not only to retain, but to increase that department of the executive in his forthcoming enterprise; and, so far as possible, to make music the staple of the theatre, and novelty the attraction of his market.

BRITISH MUSICIANS.—(From a correspondent.) In the notice of the private concert given by the members of the Society of British Musicians last week, the name of Mr. Betts was printed instead of Graves and Stephens, as taking part in the quartets. We spoke by the cards, alias the printed programme.

CLASSICAL SUBSCRIPTION CONCERTS.—The fourth performance, which had been announced for Monday evening, at the London Tavern, through some unexplained circumstance, did not take place. A large number of persons, many from the western extremity of the metropolis, attended, and were naturally much annoyed by the disappointment. Some apology is obviously required, either from the committee, their secretary, or the conductor of these concerts; not the slightest intimation having been given of the postponement, either to the subscribers, the numerous engaged performers, or the public—the latter having been more than usually excited by the very general commendation of the last week's performance.

M. JULLIEN.—It will be seen by an advertisement in the next page, that a series of promenade concerts will commence to-morrow evening at the English Opera House, under the direction of M. Jullien, and supported by a host of instrumental talent.

Notice to Correspondents.

Mr. Merriott—Captain Skelton—Their subscriptions are acknowledged with thanks.

Several correspondents have desired to know the terms for advertising in the "Musical World," which are as follows:—

Under ten lines 4 0
Ten lines 5 0
Twenty-five lines 10 0
Every additional line 0 5

Continued advertisements inserted on reduced terms by contract.

Indulgence is requested of several other correspondents, whose favours will be noticed next week.

ADVERTISEMENTS.

THEATRE ROYAL ENGLISH OPERA HOUSE.

JULLIEN'S CONCERTS.

M. JULLIEN has the honour to announce that his Annual Series of Concerts will this season consist only of Twelve. They will commence, **FRIDAY, Dec. 2**, positively, (instead of Saturday, as announced), and conclude on Dec. 16, the Theatre being then let for other performances. The Orchestra will be complete, and supported by the first artists of the Opera, Philharmonic, &c. Solo performers: M. M. Tolbecque, Baumann, Barret, Lazarus, Howell, Pilet, Prosper, Laurens, and Kowig. The Programme will be selected from the works of the great composers; the Melodies, Quadrilles, &c., collected and arranged by M. Jullien during his musical tour in Scotland, will also be performed, and for the first time in London.

Performances commence at Eight.
Admission: Promenade 1s; boxes 2s. 6d. Private boxes may be engaged at the theatre, and at the Libraries of Mr. Mitchell and Mr. Seguin.

MR. CARTE

Begs to announce to Subscribers of Last Year, and the Public, that the Southwark Subscription Concerts will take place this Season on the Evenings of Wednesday, the 14th of December, 1842; Wednesday, the 18th of January, 1843; Wednesday, the 15th of February, 1843; at the **BRIDGE HOUSE HOTEL, LONDON BRIDGE**, under distinguished patronage.

At the first Concert will appear **MADAME RONCONI, MRS. A. TOULMIN, MISS CUBITT, SIGNOR RONCONI, MR. JOHN PARRY, and M. THALBERG**. At one of the Concerts, Rossini's **STABAT MATER** (English Version) will be performed by four of the most eminent Vocalists, assisted by part of the Professional Choral Society, and a complete Band.

MRS. ALFRED SHAW will also appear during the Series. The names of all the Performers, with other particulars, will be duly announced.

Conductor—**Mr. G. F. HARRIS.**

Terms of the Subscription: A Ticket to admit Three to the Three Concerts, £1. 7s. A Ticket to admit Two to the Three Concerts, £1. 1s. A Ticket to admit One to the Three Concerts, 12s.

Tickets may be had of the Principal Music and Book-sellers, and of Mr. Carte, 61, Greek Street, Soho.

ENGLISH AND ITALIAN SINGING.

MR. JOSEPH HAIGH begs to announce to his Friends and the Public, his intention of forming a **VOCAL ACADEMY**, at his residence, 32, Bernard-street, Russell-square, to consist of Six Pupils at one Meeting, the time for each Meeting to be two hours. Ladies to attend in the morning twice a week, and Gentlemen in the evening. Terms, for a course of twenty-four Lessons, Three Guineas. Mr. Haigh is induced to adopt this method for those who wish to consider economy in learning the art. Mr. Haigh's plan of instruction (having himself studied many years in Italy) is founded upon the established principles of the Italian school, and he also continues to give private lessons, at home, 7s. per lesson; or at the residence of the pupil, 10s. 6d. per lesson.

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TUNES suited to all the varieties of Metrical Psalmody, newly harmonised for Four Voices, with a separate Accompaniment for the Organ or Pianoforte. Under the superintendence of **VINCENT NOVELLO, Esq.** Comprising also Original Compositions and Adaptations by the following eminent Professors:—

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CLASSICAL CHAMBER CONCERTS,

1843.

MR. W. STERNDALE BENNETT has the honour to announce to the Nobility, Gentry, and his Papers, that he will give, at his residence, 42, Upper Charlotte Street, Fitzroy Square, on the under-mentioned dates, Three Performances of Classical Chamber Music.

MONDAY EVENINGS, JANUARY 8th and 22nd,

FEBRUARY 6th.

To commence Each Evening at Eight o'clock.

During the Series Mr. Bennett will perform selections from the Pianoforte Works of

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As a limited number of Tickets will be issued, an early application is requested.

42, Upper Charlotte Street, Fitzroy Square, and below

November 25th, 1842.

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Containing Five Pieces of Sacred and Four of Secular Music in Score, for the Voices of Women and Children.

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Containing Seven Pieces of Sacred and Four of Secular Music in Score, for the Voices of Men.

These Two Classes will be continued on the 1st of February, and of every alternate month.

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THEATRE ROYAL, COVENT GARDEN.

Last eleven nights of Miss Adelaide Kemble's appearance on the Stage; during which period she will perform the round of her Principal Characters.

The arrangements for her four succeeding performances are

This Evening, Thursday, December 1st, will be performed Bellini's Opera, *LA SONNAMBULA*. Amina, Miss Adelaide Kemble, her last appearance in that character, Count Rodolphe, Mr. Giubelei, Elvino, Mr. W. Harrison, Lisa, Miss Poole. With the New Comic Drama of *THE TURF*, and *Dec. 2nd, Shakespeare's TEMPEST*, with Auber's Popular Opera of *MASANIELLO*. Masaniello, Mr. W. Harrison, Alphonso, Mr. Travers, Pietro, Mr. G. Horncastle, Elvira, Miss Poole, Fenella, Miss Ballin.

Saturday, 3rd, THE SECRET MARRIAGE. Carolina, Miss Adelaide Kemble, Fidalma, Mrs. Alfred Shaw. Their last appearance but one in those Characters, Elisetta, Miss Rainforth, Signor Geronimo, Mr. Giubelei, Count Montoni, Mr. Leffler, Paolino, Mr. W. Harrison.

On Monday, Shakespeare's play of the *TEMPEST*, with Auber's admired Opera of *MASANIELLO*.

On Tuesday, December the 6th, will be performed (by express desire) Bellini's Opera of *NORMA*. Norma, Miss Adelaide Kemble. After which she will sing (in Character) the Grand Scena from the Opera of *Der Freischütz*, and the Ballad of *Auld Robin Gray*, with other Entertainments. Being for the Benefit of Miss Adelaide Kemble, and her Last Appearance but Eight on the Stage.

On Thursday, Dec. 1st, *SEMIRAMIDE*. Semiramide, Miss Adelaide Kemble, Arsace, Mrs. Alfred Shaw.

NOTICE.—The period which has been determined on for Miss Adelaide Kemble's retirement from the Stage being so near at hand, the Public is respectfully requested to observe, that no alteration will take place in the routine of her remaining performances as now announced; and it is recommended that early applications for seats should be made at the Box-office.

The Box Office in Hart Street is open daily from 10 till 4.

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Open Daily from 11 to 5, and from a quarter to 7 to half-past 10 o'clock every evening, with a splendid collection of Paintings, Models, &c. brilliantly illuminated by night, popular Lectures, Experiments, &c. every half hour, and a most magnificent series of Dissolving Views, comprising English, Irish, Scotch, and Italian Scenery, Allegorical Subjects, &c.; a Grand Promenade Concert, vocal and instrumental, every evening, under the direction of Mr. T. Julian Adams.

At the end of the First Part, the splendid Gas Microscope is shown every Monday, Wednesday, and Friday; and Magical Illusions every Tuesday, Thursday, and Saturday.

At the close of the Concert every evening, a Lecture is given on some subject of popular interest, followed by the magnificent Dissolving Views. The Laughing Gas every Tuesday and Saturday evening.

Admission to the whole, One Shilling.—Children under Ten years and schools, half price.

Programme for Thursday, Dec. 1st, and the two following evenings.—

Part I. Overture, "La Cenerentola," (Rossini.) "The Trump Chorus," Solo, Mrs. Wilson, (Bishop.) Waltz, "Adelaide," (Strauss.) Duet, "As it fell upon a day," Mrs. Wilson and Mr. R. F. Smith, (Bishop.) Solo, Clarinet, Mr. Tyler. Song, "Up to the forest hie," Mrs. Wilson, (Barnett.) Quadrille, "La Belle Poule," (Bosio.)

Part II. Waltz, "Coronation," (Lamier.) Song, "I dream of early childhood," Miss Thornton, (C. Smith.) Negri's Grand selection from Meyerbeer's Opera of "Robert le Diable," arranged by Mr. T. Julian Adams. Trio, "Mynheer Vandunck," Mr. F. Martin, Mr. R. F. Smith, and Mr. Hill, (Bishop.) Quadrille, "Cent Suisse," (Mazard.)

At the end of the First Part of the Concert, the Infant Thalia will appear as "The Bavarian Broom Girl," and at the termination of the Second Part as "The Highland Lad," introducing in the former the Bavarian Waltz, and in the latter the Highland Fling.

HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cot; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Langue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £13,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admission 1s. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame TISSAUD & Son's Bazaar, Baker-street, Portman-square.

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